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THE RAGTIMER

JULY/AUGUST 1980

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THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

SOCIETY REPRINT SHEET MUSIC

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RAGTIME...
UNDER YOUR HAT

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

BOARD OF DIRECTORS

1980

John Arpin - President
John Fairhead - Treasurer
Mark Wittmann - Secretary

Bill McCrostie
Marj. Wittmann

Editor - John Fairhead

They seek him here, they seek him there,
Those 'Raggies' seek him everywhere.
Is he in heaven? - Is he in hell?
That damned elusive, 'Ragtime Pal'.

With profound appologies to the literary efforts of Baroness Emmuska Orczy; this paraphrase expresses a very real and significant problem facing many ragtimers today, ie. how to find a fellow ragtimer with whom to share mutual interests.

Ragtime music is essentially happy time music; ragtimers basically friendly, outgoing people ready and willing to exchange musical ideas and anecdotes.

AND YET...when we total the response to the question appearing on our membership application form - 'Is the SOCIETY authorized to release your name and address to other members or persons when an appropriate request is made to the SOCIETY? - a significant majority of our members indicate...NO!

Several members have written suggesting a 'Society Directory of Members'; we heartily endorse this idea. However, taking our directive from the results indicated, we CANNOT accede to their wishes.

Perhaps the question conjures up visions of high-powered salesmen pounding on doors, although this was never the intent.

The 1981 membership application/renewal form will be revised to specifically indicate 'Membership Directory' approval. Of course, those members indicating a negative response will have their confidentiality respected.

BUT...a positive response from the majority will ensure two benefits; the aforementioned Membership Directory - and, will relegate to permanent obscurity, the four-line verse headlining this editorial.
NOW...isn't that tempting?

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RECORD REVIEW

by
TEX
WYNDHAM

Dirty Shame DSR 1239 'Barrelhouse Boogie' by Ben Conroy and Charlie Booty

Selections: Piano solos by Booty - Pass The Jug, Melancholy, Down The Road A Piece, Phantom Rag, Stompin' In Texas; piano solos by Conroy - Albert's Thing, Psalm 32-11, Hold 'Em Jay, Holler Stomp; Conroy/Booty piano duets - Goldenrod, Reminiscing With Jimmy and Montana, Montana's Lament.

Available @ $7.98, plus $1.00 per order, from Dirty Shame Records, 4552 Shenandoah, St. Louis, Missouri 63110.

Society members who've enjoyed the boogie and blues piano purveyed by Conroy and Booty at many Bashes will welcome this change of pace from this column's customary concentration on ragtime. Although neither man displays a notably wide-ranging imagination in terms of melodic ideas for the right hand, both take naturally to the late-hours mood and rumbling, smeary left-hand drive needed for successful playing of this type of music. Their styles make for an effectively contrasting program, with Ben rolling out two-fisted, rattling boogie ('Psalm 32-11' is a particularly exciting number) while Charlie takes a more laid-back, spare approach over a broader range of material (ragtime - 'Phantom Rag', funky jazz - 'Melancholy'). An easy-to-take disc that'll introduce the beginners to hard-core boogie without drowning them in it.

* * *

T 880 46/47 'Early Portraits', by The St. Louis Ragtimers

Selections: Sunset Cafe Stomp, Oh By Jingo!, (I'll Be A Friend) With Pleasure, Red Rose Rag, Papa Dip, Everybody's Doin' It Now, I'm Gonna Charleston Back To Charleston, Save It Pretty Mama, My Little Bimbo, Big Ben, Sorry, Shame On You!

Personnel: Bill Mason, cornet; Glen Meyer, soprano sax/clarinet; Trebor Tichenor, piano; Al Stricker, banjo/vocals; Don Franz, tuba (bass sax on 'I'm Gonna Charleston Back To Charleston'). 'Big Ben' is an unaccompanied piano solo.

Available @ $7.50 postpaid from Al Stricker, 5121 Shrewsbury, St. Louis, Missouri 63119.

The Ragtimers' sixth Lp brings back this incomparable quintet, romping through vintage jazz and rag with its customary irresistible blend of stomping, two-beat rhythm; buoyant optimism; well-executed routines; and accomplished musicianship; plus a few new features. For example, Don shifts from big-bottomed tuba tones to

buzzing, biting bass sax for one title; Glen adds the harder, incisive edge of the soprano sax to contrast with his mellow, restrained clarinet lines; and the band even takes a fling at a romantic ballad (this latter attempt at variety is largely unsuccessful, however, as nobody seems to know what to do with the languid structure of '(I'll Be A Friend) With Pleasure'). The group's familiar strengths are, of course, thoroughly in evidence, as they unfurl a carefully-chosen lineup of oldies, complete with Al's easy-going vocals, Treb's distinctive jingling country-hoedown tickling, Bill's punchy forthright lead, and several dandy numbers that'll be new to your record collection (a glance at the score of the 1904 'Shame On You!', with its somewhat awkwardly-constructed verse and racial-stereotyped lyric, might make you think it couldn't really be brought off this day and age, but the Ragtimers sail it beautifully and tastefully along as a fine closer for the show). If you read this column regularly, you know that this team generates a unique brand of ragtime that can't be beat and that I'm going to do my best to put its Lps on your shelf, including this delightful solidly-recommended addition to the Ragtimers' catalog.

* * *

Uplift R-0180/DA-32880 'Friday Night Live', solo piano and vocals by Daryl Ott

Selections: Alabamy Bound, Ol' Man River, Night Shade Rag, The Entertainer, Sailin' Down The Chesapeake Bay, Bethena, St. James Infirmary, My Papa Doesn't Two-Time No Time, Honeysuckle Rose, Your Feet's Too Big, Beets 'N' Turnips, Wall Street Rag, Medley (Blue Turning Grey Over You, Keepin' Out Of Mischief Now), Sidewalk Blues, The Ragtime Chimes, Medley (Hello My Baby, Goodbye My Lady Love), Timbuctoo.

Available @ $8.00 postpaid from Daryl Ott, 6451 Gildar Street, Alexandria, Virginia 22310.

This live recording from Il Porto Ristorante, in Alexandria, Virginia's historic high-tourist-traffic Old Town, presents an amiable combination of the rags, blues, nostalgic pops, jazz standards and occasional comedy that form the regular fare at one of the few night spots around to have an established policy of daily ragtime entertainment. On January 11, 1980, Daryl Ott, a good tickler with a pleasing singing voice, had walked up the street from the Fish Market (his normal beat, and the management's other ragtime club) to take over Il Porto's somewhat murky-sounding upright. The standards are short and lack depth, but the four ragtime piano solos are brisk and well-articulated (Joplin's 'Wall Street Rag' and 'Bethena', Wenrich's 'The Ragtime Chimes', and Ott's straight-ahead 'Night Shade Rag'), Ott really digs into the slower, more-fully-developed vocals ('St. James Infirmary' is especially satisfying), and his eccentric humor will bring a smile to your face ('The Entertainer' as played in the Soviet Union?). Standing by itself, this may not be the heaviest ragtime Lp on your shelf, but it tells ragophiles where they can spend a pleasant evening and provides an apt souvenir for those who do.

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THE NATIONAL RAGTIME FESTIVAL
ST. LOUIS, MISSOURI

by Bill McCrostie

Well, Zella and I finally made it to the St. Louis 'Festival', (and back) and it was quite an experience. From a relatively humble beginning, the 'Festival' has become a full week of music on the GOLDENROD showboat, and in fact, all around the downtown area of the city.

As a Ragtimer, my reactions were - to put it mildly - a mixed bag.

With sixteen, count 'em, bands the emphasis has now almost completely switched from ragtime to jazz, and the piano has been relegated to filling-in between the bands. These fifteen minute breaks nicely allow the on-stage band to gather up their instruments and vacate the stand, and the incoming group time to set up; hardly the best way to listen to the talented contingent of piano players present. One area was devoted exclusively to piano music, but in that same room several non-musical activities vied for attention. Bustling record and music sales counters; an active main bar; a busy thoroughfare for two other popular attractions; detracted from the entertaining piano music being presented. To really hear piano, the best bet was to attend one of the three downtown spots which featured performers from the 'Festival' from noon until 1:00 a.m.

The jazz 'buffs' were happy with the wealth of talent performing, but these musical aggregations also suffered, in at least three locations, as a result of sound interference from adjacent groups.

On the plus side, for Zella and I, was the opportunity to visit once again with so many of our ragtime friends and to meet several new ones.

Trebor and Jeanette Tichenor were kind enough to invite us to their home on Saturday, and this must rank as one of the highlights of the week.

Summing up; a great commercial endeavour, a fine jazz festival, large enthusiastic crowds, but definitely not... a 'Ragtime Festival'.

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MUSIC REPRINT

AFRICANA, by Leo E. Berliner, reprinted on the following three pages, is the second 'rag' to be published in THE RAGTIMER this year. As in the case of Bunny Hug Rag - March/April Ragtimer - the cover has been reproduced as the back cover of this issue of THE RAGTIMER.

AFRICANA.

A RAG-TIME CLASSIC.

Characteristic March
Two-Step and Cake-Walk.

By LEO E. BERLINER.
Composer of "In Nature's Garden" Intermezzo.
"The Mississippi" Side-Step-Cakewalk.
"Lily of the Nile" Waltz
"A Western Cyclone" Char. March.
etc. etc.

Not too fast.

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f
1
2
TRIO.
p-f

Africana. 3

A NEW LEASE ON LIFE FOR PLAYER PIANOS

by Peter Gelzinis

Reprinted from the Boston Herald American, May 12, 1980.

His career as an aero-space engineer went down the drain in 1970. Or was it 1971? Allen Pier can't quite remember. It doesn't matter anyway, because for the last nine or 10 years, Allen Pier has been a very happy man. He shares his suburban house with one kitten and a dozen player pianos.

Down in his cellar are the guts of at least a dozen more ailing players. It may take Pier another year or two before he can replace all those broken pneumatic tubes and restore those withered bellows mechanisms. But you can bet that he will enjoy every moment of his solitary mission. Pier's hobby and life have become one.

Crammed into the living room of this pleasant yellow house in Billerica are three of Pier's favorite "children," his pride and joy - the Cremona coin-operated player piano with stained glass panels above the keyboard, circa 1920; a Mason and Hamlin grand featuring the Ampico reproducing system circa 1925; and a Steinway Duo-Art vintage 1928.

Pier, a scholarly-looking gentleman who speaks in soft, subdued tones, talks of his pianos in very personal terms. "The Steinway in the middle there can be quite finicky at times. In the winter, why it seems like she'll play all day long, but when the summer rolls around, she tends to take a vacation. I think the humidity takes its toll on her."

Those of you who know your players from your reproducing pianos can understand what Pier is talking about and appreciate the high quality of his "family." The rest of you who've never heard of Ampico and Duo-Art, Aeolian and Welte, will learn that these are but a few sacred names to collectors of automatic musical instruments.

Player pianos - just one more facet in that pop culture phenomenon called nostalgia - are enjoying a renaissance. Along with grand touring cars and art deco sculpture, player and reproducing pianos have become valuable relics from the 1920s.

Undoubtedly you've run across an upright player belting out rag time ditties in the corner of a pub or in the middle of some old-fashioned ice cream parlor. The owner probably invested anywhere from $1,000 to $4,000 to place this conversation piece in the joint.

Slightly less conspicuous are the stylish reproducing pianos - instruments which reproduce the dynamics of a classical piece, by using rolls with extra perfora-tions to capture the nuances of artists like Sergi Rachmaninoff and Jan Paderewski. These instruments are sold through an extensive network of collectors for prices ranging from $7,000 to $30,000.

Locally, Pier is one of a half-dozen serious collectors who also sells and repairs automatic musical instruments.

Tom Ahern is another. He brings all kinds of players and reproducers out of dusty, dried up graves in his tiny shop in Winchester. His customers include people from all across the country.

Like Pier, Ahern is a player piano romantic, a young man who often works round the clock at restoring these instruments.

"You have to have a touch of the Bohemian in you I suppose, if you're going to try and make a living at this. You have to be in love with the instruments, fascinated by a piece of the past," Ahern says.

Both these men are walking encyclopedias of automatic musical instruments. They cannot help talking about particular pianos without wrapping their explanations in historical contexts. They point out that player pianos had their heyday during the 1920s when 2 million were produced and became as popular as stereos and juke boxes. One battleship which transported our fighting troops over to France during World War I was outfitted with six player pianos.

Player pianos died with the Depression, literally vanishing from sight. It was as if they had become synonymous with a decadence that we wanted desperately to forget. The American Piano Company (Ampico) made players under a variety of trade names including Chickering, whose factory was located on Tremont Street. Aeolian was also one of the foremost producers of players. Their playing mechanisms were patented, much like Dolby sound reduction units are today.

For those interested in finding out more about players and repro-ducers, the phone book is the place to begin. From here, you will soon key in on the network of player enthusiasts. However, if you have an old player waiting to be exhumed in your basement, expect to stand in line if you want to put it in playing condition. Pier and Ahern maintain that even without advertising, they cannot keep up with the backlog of instruments waiting to be given a new lease on life.

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THERE'S MORE TO RAGTIME THAN HONKY-TONK

Reprinted from the Potomac News, Scene Magazine, June 6, 1980.

If there had been any question as to the rebirth of classical ragtime, the recent performance by Richard Zimmerman of the Maple Leaf Club in Los Angeles would have dispelled such doubt.

Zimmerman, who holds a Masters' Degree in Civil Engineering from Stanford is a professional magician and considered by many to be the top ragtime pianist in the country today, brought his audience to its feet both at intermission and at the conclusion of the program in standing ovations.

Appearing under the sponsorship of the Northern Virginia Ragtime Society at Jordan Kitts Studio in Vienna, Zimmerman departed from the usual program format to conduct his listeners on a musical travelogue of the early days of ragtime from Missouri to Indiana, Ohio, New York and California. Beginning with the initial strains of "Smoky Mokes," a cakewalk popularized by John Philip Sousa around the turn of the century, Zimmerman took command of the piano and his audience, concluding the program 2-1/2 hours later with his own composition, "Bittersweet" which he completed earlier this year.

Zimmerman began his musical career as a classical pianist. But in 1954 while a student in high school, he heard the "Crazy Otto Medley" - a recording by Johnny Maddox that had climbed to the top of the hit parade - and became an instant ragtime devotee. In 1967 he established the Maple Leaf Club in Los Angeles which, until the formation of the Northern Virginia Ragtime Society, remained the only organization in the country devoted to classical ragtime.

The idea that led to the creation of the local group was a collaboration involving two Manassas residents, Dale Hooper and Bill Mastbrook, and Terry Hartzel, a pianist from Alexandria. On one occasion a few years ago, the three were discussing some of the ragtime numbers Hartzel had been playing. Hooper commented that he was surprised that there was no local Society devoted to the promotion of classical ragtime.

Noting that such organizations existed in Los Angeles and Toronto, Hartzel replied: "It looks as though you're going to have to organize one."

"Every time we read of some event sponsored by a jazz club, an opera society, a ballet company or chamber music group, it seemed to underscore the absence of a ragtime organization," stated Bill Mastbrook, the society's secretary.

"We were convinced that there was an interest in and audience for ragtime in the Northern Virginia and greater Washington, D. C., area if the music were presented in a professional style rather than in the usual honky-tonk idiom."

The success of the society's first performance which featured Hartzel at the piano and selections by Bill Thatcher, a tenor from Arlington, confirmed that point of view.

According to Zimmerman, ragtime has suffered to some extent because of an overemphasis on the music of Scott Joplin and his contemporaries. Although Zimmerman was the first pianist to record all 60 of Joplin's compositions, his program included only one number by the composer, and one each by James Scott and Joseph Lamb, who made up ragtime's "Big Three."

It has been estimated that during the ragtime era (1897-1917) approximately 3,000 rags were published. That figure has been revised upward in recent years. Because music publishing was in its infancy at the time, many ragtime compositions were published by small-town firms and in relatively small quantities. In many instances, such compositions were never actually copyrighted even though the music so indicated. As a result of ragtime's rebirth in the 1960s, copies of obscure rags published around the turn of the century have begun to surface.

One of the objectives of the Northern Virginia Ragtime Society is the establishment and maintenance of a library of compositions and songs from the ragtime period. Although the society does not have funds available at present to purchase such items, anyone wishing to dispose of music of this type is urged to contact the society (703-791-3063) before doing so.

"Even though such music may not have any commercial value, it could be of great importance to us as a potential source for future performances," said Hooper, the society's president. "I sincerely hope that anyone who anticipates disposing of old sheet music will contact us before consigning it to the trash heap or the incinerator."

The society's schedule for the year consists of four membership functions for members and their guests and two public performances featuring nationally-known artists. Membership in the society is open to anyone with a ragtime interest.

Information concerning future programs and membership in the Society may be secured by writing: The Northern Virginia Ragtime Society, P. O. Box 494, Manassas 22110 or by calling 703-791-3063.

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SOMETHING DOING...

JOHN ARPIN

Chelsea Inn, 33 Gerrard St. W., Toronto. In "The Piano Bar" M-F 5-8 p. m., and with his trio in "The Chelsea Bun" lounge M-S 9 p. m. to 1 a. m.

BRIAN AND KATHY BAUER

Redjacket Inn, 7001 Buffalo Ave., Niagara Falls, N. Y. Appearing as "Dr. Jazz and His Jazzmanian Devils" with Bill Fisher & Fritz Raiser, every Friday from 9 p. m. to 1 a. m.

STEEN CHRISTENSEN

Mechanical Music Museum (MMM), Vesterbrodage 150, Copenhagen, Denmark. Performs the 2nd and 4th Wednesday of each month.

CHRYSANTHEMUM RAGTIME BAND

Hotel Utah, 4th and Bryant Streets, San Francisco, California. Performing the second Saturday of each month.

DON EWELL

Esplanade Lounge, Royal Orleans Hotel, New Orleans, La. A piano player par excellence - ragtime, Morton style, and Waller style.

DAVE FLOWITT

Brunswick Hotel, Brunswick St., Toronto. With Dr. McJazz Band, Thursday through Saturday, 9 p. m. to 1 a. m.

Chelsea Inn, 33 Gerrard St. W., Toronto. With the Chelsea Chasers Trio and Dr. McJazz Band (alternating weeks), on Saturdays, 2-5 p. m.

GALE FOEHNER

Stillson Street Garage and Restaurant, 23 Stillson St., Rochester, New York. Plays ragtime, jazz, and blues on Wednesdays, from 8:00 p. m. to midnight.

GEORGE FOLEY

Barnhill's Restaurant, 6339 Olde York Road, Parma Heights, Ohio. Plays Thursday through Sunday, 7 p. m. to midnight, on the 7-foot Orchestra Piano.

ROBIN FROST

Olive Mill Bistro, 1295 Coast Village Road, Montecito (Santa Barbara), Calif. Frost plays with The Bistro All Stars, every Sunday 9:30 p. m. to 12:30 a. m.

ROBERT GOODNOW

Broadmoor Hotel, Colorado Springs, Colorado.

KERRY PRICE GOWER

"Scandals" Room, Ramada Inn, Southfield, Mich. (Telegraph Rd. south of 12 Mile Rd.) every Monday 5:00 - 7:30 p. m.

Woodbridge Tavern, Detroit, Mich. (East of I-75 off Jefferson, turn right at St. Aubin, corner of St. Aubin & Woodbridge). Usual line-up: Kerry, piano; Tom Saunders, tuba; George Green, trombone; Bill Roper, clarinet. Alternate Fridays, ie. July 4, 18, August 1, 15, 29, etc. 9:00 p. m. - 1:30 a. m.

EDDIE GREEN

Proctor House Restaurant, Lowell St., Peabody, Mass. Green (known to Society members as Ed Greenberg) plays Wed., Thurs., Friday and some Saturdays. He doesn't play rags, but he enjoys ragtime and would like to meet any Ragtime Society members in the area.

RALPH GRUEGEL

Peabody's, Cedar and Taylor Road, Cleveland Heights, Ohio. With The Eagle Jazz Band, Friday, 8-12 p. m.

The Roadhouse, 8425 Old Route "8", Northfield Center, Ohio. Appearing on Saturdays.

TERRY HARTZEL

Il Porto Ristorante, 121 King St., Alexandria, Virginia. Mondays only. Ragtime piano.

JOHN HASSE

The Ordinary, Nashville, Indiana. Appearing Friday and Saturday nights.

TOM "JAZZOO" JONES

The Paddlewheel Bar, "Mississippi Queen," New Orleans to Vicksburg.

JIM KAPLAN

Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois. Appearing on Tuesday, Friday, and Sunday.

TOM LOUGH

Loose Caboose, KSU Eastway Center, Kent, Ohio. Jazz piano. Friday, 4-8 p. m.

JOHNNY MADDOX

Il Porto Ristorante, 121 King St., Alexandria, Virginia. Appearing Tuesday through Sunday.

BOB MILNE

"Scandals" Room, Ramada Inn, Southfield, Mich. (Telegraph Rd. South of 12 Mile Rd.) Tuesday - Friday, 5:00 - 7:30 p. m.

LINDA MILNE

Charley's Crab Restaurant, Troy, Mich. (I-75 at Crook's Road Exit). (alternating with Bob Seeley).

MIKE MONTGOMERY

Rathskeller, The Dakota Inn, John R. Road (north of McNichols), Detroit, Michigan. Appearing Friday nights.

NEW SUNSHINE JAZZ BAND

Biltmore Ballroom (upstairs), 1811 Columbia Rd., N.W., Washington, D. C. Appearing the 3rd Sunday and 1st Wednesday of every month, 9 p. m. - midnight.

DR. ELI NEWBERGER

Sticky Wicket Pub, West Main St., Hopkinton, Massachusetts. Appearing with the New Black Eagle Jazz Band (pianist, Bob Pilsbury), Thursdays, 8-12 p. m.

DARYL OTT

The Fishmarket Back Room, 106 King St., Alexandria, Virginia. Solo ragtime piano nightly.

QUEEN CITY RAGTIME ENSEMBLE

Zeno's 1421 Larimer, Denver, Colorado. Performs with the Queen City Jazz Band every Friday and Saturday, approx. 10 p. m.

RAGTIME REVIVAL

Joe's Bar, Terrace Hilton Hotel, W. 6th off Vine, Cincinnati, Ohio. Features Robin Hopkins on banjo and Marty Hodap on tuba, along with a drummer, playing ragtime, vintage jazz, and old-time songs.

BOB SEELEY

Charley's Crab Restaurant, Troy, Mich. (I-75 at Crook's Rd. Exit) Appears 4 p. m. to 12:30 a. m. daily, including Sunday (alternating with Linda Milne).

RICHARD SKRIKA

Lee's Imperial Tavern, Riverside Drive, Windsor, Ontario. Pianist with the Eric Mannering New Imperial Jazz Band. Every Saturday, 4-7 p. m.

STEVE SPRACKLEN

Paddlewheel Lounge, Mississippi Queen (between New Orleans and St. Paul).

TREBOR TICHENOR

Goldenrod Showboat, St. Louis, Missouri. Appears every Saturday night.

Trebor also has a weekly radio show on KWMU-FM (90.7), "Ragophile with Trebor Tichenor," Fridays, 7-8 p.m.

TARHEEL TICKLER
Bernie's, Gum Branch Road, (off Highway 17), Jacksonville, North Carolina, Friday & Saturday, 7:00 p.m. - 1:00 a.m.

JERRY TRAUNIG
Brownstone Restaurant, Hartford, Connecticut.

TERRY WALDO
Crazy Horse Saloon, Bush Blvd., at Route 161 (near I-71), Columbus, Ohio. Appears with singer Susan Lamarche, Sundays, 8 p.m. to 1 a.m.

TEX WYNDHAM
The Green Room, Hotel DuPont, 11th & Market Sts., Wilmington, Dela. Appears with The Red Lion Jazz Band, 1st Friday every month, 8:30 p.m. to 12:30 a.m. Phone (302) 656-8121.

PERFORMERS TO WATCH FOR!

EUBIE BLAKE performs frequently at concerts and festivals. He also makes guest appearances on TV talk shows and radio programs. Watch your local paper - don't miss Eubie!

PETER FAHRENHOLTZ tours regularly in Denmark (and occasionally in other European countries). He plays solo ragtime and also with bands.

GLENN MEYER makes regular appearances with his band in the St. Louis, Missouri, area.

MAX MORATH is on the road with "Living a Ragtime Life". Watch for it!

TOM NOEL is on the road with two living portrayal shows: "Mark Twain at Home" and "Mr. Jelly Lord," the latter based on the life of Jelly Roll Morton.

RAGTIME RADIO

TREBOR TICHENOR has a weekly show called "Ragophile with Trebor Tichenor," on KWMU-FM (90.7, St. Louis, Missouri), Fridays, 7-8 p.m.

HANK TROY's ragtime program is on KVOD-FM (Denver, Colorado), Tuesdays, 6:30 - 7:00 p.m.

TERRY WALDO hosts "This is Ragtime" on National Public Radio. Check your local listings for this weekly half-hour show.

GALEN WILKES presents "The Ragtime Years," a weekly half-hour show, on WVHC-FM (88.7, Hempstead, Long Island, N.Y.), on Tuesdays, 9-9:30 p.m.

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THE LAST INSTRUMENTAL INSPIRATION OF THIS GIFTED COMPOSER

AFRICANA

A RAGTIME CLASSIC

BY

LEO·E·BERLINER

COMPOSER·OF·
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"MISSISIPI·SIDE·STEP"
"LILY·OF·THE·NILE"·WALTZES
"A·WESTERN·CYCLONE"
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